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PAMPHLETS.

Museum of fine-arts.

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CITY OF BOSTON

CATALOGUE

OF

ETCHINGS

EXHIBITED AT THE

MUSEUM OF FINE ARTS.

(GRAY ROOM.)

JANUARY, 1879.

E. H. GREENLEAF, *Curator Gray Engravings.*

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 School Street.
1879.

REMBRANDT VAN RYN, 1608–1669.

Gray Collection of Engravings.

1. Coppenol. The large portrait. Bartsch, II.
2. Cornelius Sylvius.
3. The Three Trees. Brilliant impression.
4. Uytenbogaert, the Gold-Weigher. First state, with finished face of the portrait.
5. The Three Crosses. Bartsch, III.
6. Old Man, with Large Beard and Fur Cap.
7. Rembrandt and his Wife.
8. Bust of Rembrandt, with Fur Cap and Robe.
9. Abraham Franz. On parchment.
10. Jacob lamenting the Death of Joseph.
11. Descent from the Cross. A sketch.
12. The Deposition from the Cross. Bartsch, II.
13. Abraham sending away Hagar.
14. Christ healing the Sick, called the Hundred Guilder Piece.

    An impression not strong nor early of Bartsch's first state of the plate, with a pear-shaped arch or vault in the background over the Saviour's head.

15. The Same. Bartsch, II.

    With additional work by Rembrandt, before the retouch by Capt Baillie. The additional shading of the background covers the design of the arch. Brilliant impression, full of burr.

    Bartsch did not know of the first state of Claussin and Wilson, of which not more than eight impressions are believed to be known.

16. Portrait of an old Woman with her Hands crossed.
17. Doctor Faustus.
18. Beggars at the Door of a House.
19. The Good Samaritan.

20. The Burgomaster Six. Bartsch, between I and II.

Impression on Japan paper, with Rembrandt's name in right-hand corner, and date 1647, the two middle figures of which are reversed. Rare and precious impression, in fine condition.

21. Renier Ansloo. Superb impression.
22. Rembrandt's Mill.
23. Jan Lutma.
24. The Same.
25. Death of the Virgin.
26. Christ preaching. Called, Le petit la Tombe.
27. Ecce Homo. First state of the finished plate.
28. Young Man musing.
29. The Tribute Money.
30. Man under a Trellis.

Daubigny.

Loaned by

31–51. Twenty Landscapes and Frontispiece. Museum of Fine Arts.

52. Landscape. Etched on collodion plate, and photographed. J. C. Bancroft.
53. Shepherd and Sheep. Etched on collodion plate. "
54. Sheep. First state on Japan paper. C. C. Perkins.
55. Le Buisson. After Ruysdael. Sam. P. Avery, N. Y.
56. Landscape, with cows. Etched on collodion plate. J. C. Bancroft.

Jean François Millet.

57. Water Carrier. Etched on collodion plate. "
58. Woman churning. H. Wunderlich & Co., N. Y.
59. The Seamstress. "
60. Man with a Wheelbarrow. "
61. The Wool Carder. Very rare. Superb proof on India paper. Sam. P. Avery.
62. The Spinner. First state with the star. H. Wunderlich & Co.
63. Shepherdess knitting. Sam. P. Avery.

J. JACQUEMART.

		Loaned by
64.	Fire-Arms.	C. C. Perkins.
65.	A Frame.	"
66.	The Squirrel and the Fly.	"
67, 68.	Jewelry.	"
69.	Portrait of Théophile Gautier.	Sam. P. Avery.
70.	Balzac's Cane.	"

EUGENE DELACROIX.

70*a*.	Panther.	C. C. Perkins.
70*b*.	Tiger. Etched on collodion plate.	J. C. Bancroft.

CH. COURTRY.

71.	Portrait of Carolus Duran.	S. P. Avery.

COROT.

72, 73.	Landscapes.	"

TH. ROSSEAU.

74.	Plateau de Belle Croix.	"
75.	Chêne de Roche.	"
76.	Landscape. Etched on collodion plate.	J. C. Bancroft.

J. J. TISSOT.

77.	Girl Asleep.	S. P. Avery.

BRACQUEMOND.

78.	Portrait of Daubigny. First state, ten impressions only.	"
79.	Portrait of Méryon, from life. Plate destroyed.	"
80.	Le Haut d'un Battant de porte.	"
81.	Landscape. After Corot.	C. C. Perkins.
82.	Les Canards ont bien passés.	"

CH. MÉRYON.

83.	Bain-froid Chevrier.	H. Wunderlich & Co.
84.	Coat of Arms of the City of Paris.	C. C. Perkins.
85.	Molière's Tomb.	"
86.	Entrée du Convent des Capucines.	S. P. Avery.
87.	Rue des Toiles, Bourges.	H. Wunderlich & Co.
88.	Tourelle, dite de Marat.	S. P. Avery.

Loaned by

89. Portrait of M. Lecomte. After S. Boulanger. H. Wunderlich & Co.
90. Paris in Seventeenth Century. Left Bank of the Seine, between the Pont Notre Dame and the Pont au Change. "
91. Bird's Eye View of College Henry IV, Lycée Napoleon. Unfinished plate. With steamboat. S. P. Avery.
92. Bird's Eye View of College Henry IV, Lycée Napoleon. Taken from the Pantheon. Finished plate. H. Wunderlich & Co.
93. Pavilion de Mademoiselle, after Zeeman. "
94. Le Grand Châtelet. After design of 1780. "
95. Rue des Chantres, Paris, 1862. "
96. Portrait of himself, 1854, with the inscription,

"Messire Bracquemond
A peint en cette image
Le sombre Méryon
Au grotesque visage."

C. C. Perkins.

97. Eaux Fortes de Paris, par Méryon. "
98. L'Arche du Pont Notre Dame. "
99. Le Pont au Change vers 1784, d'après Nicolle. "
100. Pont Neuf. "
101. Le Stryge. "
102. La Galerie de Notre Dame. "
103. Pauvre Pompe Notre Dame. "
104. Rue des Mauvais Garçons. "
105. La Rue de la Tixéranderie. "
106. Les Tours de Notre Dame. "
107. Saint Etienne du Mont. "
108. Le Pont au Change. "
109. La Morgue. "
110. La Pompe Notre Dame. "
111. L'Abside de Notre Dame. "

All the preceding etchings are very early and exquisite impressions. A paper on "Méryon, and Méryon's Paris," by F.

Loaned by

Wedmore, may be found in the "Nineteenth Century," for May, 1878. In the "Gazette des Beaux Arts," Vols. XIV and XV, 1863, is a catalogue of Méryon's work, by M. Philip Burty.

A. VALLON.

112. Landscape. S. P. Avery.

J. VEYRASSAT.

113. Harvesting. "
114. Portrait of his Mother. "

LEYS.

115. Church Mass. "
116. The Procession. "

GÉROME.

117. Eastern Study. "

L. FLAMENG.

118. Portrait of Seymour Haden. On parchment. Unique. "
119. Saskia (after Rembrandt). Dry-point margin. "
120. Portrait of J. A. Ingres. Dry-point margin. "
121. " of Delâtre. Plate destroyed. Six impressions only taken. "
122. " of Méryon when mad. "
123. Croquis d'après Nature et d'après les maîtres. "
124. The Night Watch (after Rembrandt). C. C. Perkins.

F. WALKER.

125. Boy and Blind Man. S. P. Avery.

D. WILKIE.

126. Seat of Hands. Very rare. "
127. Cottage Door. "
128. Study of Heads. Rare. "

P. G. HAMMERTON.

129. Study of Driftwood. "
130. Last Year's Leaves. "

Loaned by

Francis Seymour Haden.

One set of twenty-five etchings, entitled "Etudes à l'Eau-forte par Francis Seymour Haden." Published Paris and London, 1866 (131–155): — Gray Collection.

131. Sunset in an Irish Park. "
132. Thomas Haden. After Wright of Derby. "
133. Entrance of the Château of Mytton. "
134. Evening. "
135. Duck Pond. "
136. House of the Blacksmith, Benj. Davis. "
137. View taken from Seymour Haden's House. "
138. Fulham on the Thames. "
139. The Thames at Battersea. "
140. Promenade along the Shore. "
141. Sunset on the Thames. "
142. Lord Harrington's House. "
143. Shepperton on the Thames. "
144. Kew on the Thames. "
145. Terrace at Richmond Park. "
146. Railway Works at Brentford. "
147. Watering-Place. "
148. Village of Kidwelly. "
149. Château of Kilgaren on the Teivy. "
150. Sunrise at Cardigan. "
151. Suburb of Old Chelsea. "
152. The Teivy at Newcastle in Emlyn. "
153. Brentford Ferry on the Thames. "
154. Floodgates of Egham. "
155. Egham on the Thames. "

156. Old Chelsea Church. Trial before the plate was cut. S. P. Avery.
157. Fulham on the Thames. First state. H. W. & Co.
158. House of J. C. Horsley, R. A., at Willesley, Kent. On zinc. Plate destroyed. Proof on vellum. Rare. S. P. Avery.
159. A By-Road in Tipperary. Extremely rare. Plate destroyed. "

Loaned by

160. "Sub Tegmine Fegi." Trial. Subsequently abandoned. Unpublished. S. P. Avery.
161. Topsail Barges. Trial proof. "
162. The Herd. Plate destroyed. "
163. Fishermen on the Thames. H. W. & Co.
164. Water Meadow. "
165. Breaking up of the old War-Ship Agamemnon. Museum of Fine Arts.
166. Calais Pier. Fragment of plate in progress. S. P. Avery.
167. Calais Pier. After Turner. Second state. H. W. & Co.
168. The Feathers Tavern. Proof. S. P. Avery.
169. The two Asses. Unpublished. Touched proof. "
170. Twickenham Bushes. First state. "
171. Stems. A study. Unpublished. "
172. Lady reading. (Mrs. H.) Rare; before much work in the background. "

TURNER.

Etchings for the Plates of the Liber Studiorum.

173. Procris and Cephalus. *See* "Modern Painters," I, pp. 388–394. (With finished mezzotint.) C. E. Norton.
174. Blair Athol. "
175. Rivaulx Abbey. "
176. Æsacus and Hesperie. *See* "Modern Painters," I, p. 389. "
177. Ben Arthur. *See* "Modern Painters," IV, p. 315. "
178. Swiss Bridge, Mont St. Gothard. Por Via Mala. "
179. Stork and Aqueduct. "
180. Smugglers. "
181. Dunstanborough Castle. "
182. Sea Piece. "
183. Hindoo Ablutions. "

Loaned by

JAMES WHISTLER.

Born, Lowell, Mass.; resides in London.

1–12. Scenes in Brittany. Superb proof impressions of this artist's first set of etchings, entitled "Douze eaux fortes après nature," par James Whistler. Dedicated "a mon vieil ami, Seymour Haden" (afterwards his brother-in-law).

184. Title-Page. L'Artist at les Gamins en Brétagne. Messrs. Doll & Richards.

185. 1. Liverdun. "

186. 2. En plein soleil. "

187. 3. The Unsafe Tenement. "

188. 4. La Mère Gerard. "

189. 5. Street at Saverne. "

190. 6. Little Arthur. "

191. 7. La Vielle aux Loques. "

192. 8. La Rétameuse. "

193. 9. La Marchande de Moutarde. "

194. 10. Fumette. "

195. 11. The Kitchen. "

196. 12. Annie. "

197. Figures near a lake, two impressions. S. P. Avery.

198. Portrait of Whistler. C. E. Norton.

199. Weary. "

200. Female figure. "

201. Arthur Seymour. "

202. A Young Lady. "

203. The Piano. S. P. Avery.

204. Speke Hall. "

205. Riault (portrait). "

206. Mlle. Finette. H. Wunderlich.

207. Liverpool. S. P. Avery.

208. Delâtre (portrait). "

209. Limehouse Wharf. H. Wunderlich.

210. The Rag Shop (before the figure). "

211. La Mère Gerard. S. P. Avery.

		Loaned by
212.	La Soupe à trois sous.	C. E. Norton.
213.	Pothouse on Thames.	"
214.	Towards Thames Tunnel. Excessively rare.	"
215.	Early Sketches.	Gray Collection.
216.	St. James St.	H. Wunderlich.
217.	Portrait.	S. P. Avery.

Sixteen Etchings of Scenes on the Thames, and other subjects.

218.	Black Lion Wharf.	C. E. Norton.
219.	The Forge. First state.	Gray Collection.
220.	" " Second state.	C. E. Norton.
221.	Old Westminster Bridge.	Gray Collection.
222.	Wapping Wharf.	"
223.	Old Hungerford Bridge.	C. E. Norton.
224.	The Pool.	Gray Collection.
225.	Thames Warehouses.	"
226.	Wapping.	C. E. Norton.
227.	The Little Pool.	"
228.	Eagle Wharf.	"
229.	Lime House.	"
230.	The Fiddler.	H. Wunderlich.
231.	The Lime Burners.	C. E. Norton.
232.	Milbank.	"
233.	Battersea.	Gray Collection.
234.	Chelsea Bridge.	"

R. Swain Gifford.

235.	4. On the Lagoon, Venice. First proof of second state.	The Artist.
236.	6. Padanaram Salt Works. First proof.	"
237.	5. Dartmouth Salt Works.	"
238.	3. Old Tree in Swamp at Nonquitt.	"
239.	1. The Hayrick.	"
240.	2. Nonquitt.	"

Aug. Delâtre.

241.	Landscape.	S. P. Avery.
242.	Croquis.	"
243.	Ruins of a Château.	"

Loaned by

MICHELIN.

244. Brookside. Very rare proof before the sky, etc. S. P. Avery.

ALMA TADEMA.

245. A Fantasy. "

C. RIBOT.

246. Portrait of Vallon. "

DIAZ.

247. Valley of the Solle. "

MANET.

248. The Young Page. "

E. DÉTAILLE.

249. Essai á l'Eau-forte. Unpublished. "

MAXIME LALANNE.

250. Rue des Marmousets, Vieux Paris. C. C. Perkins.
251. Molière's House. Very rare proof. Sam. P. Avery.
252. Trees and Water. Artist's proof. "
253. Two Landscapes on same Sheet. C. C. Perkins.
254. Richmond-on-the-Thames. Selected proof. Sam. P. Avery.
255. Le Grand Châtelet. Artist's proof, before the cutting of the copper. "

Only three impressions of this state.

256. Street in an Old Town. Artist's proof. "
256*a*. À Concarneau. W. R. Ware.

APPIAN.

257. À Gorge de Loup, environs de Lyon. C. C. Perkins.
258. Chemin de Roches, environs de Creys. "
259. River Scene. Sam. P. Avery.
260. Coast View. "
261. Return from Fishing. H. Wunderlich & Co.
262. St. Remo. "

Loaned by

J. A. MITCHELL.

263. The Grand Opera, Paris. S. A. Witherell.

One set of nine Etchings, "*Fugitive Sketches.*" "

264. Title-Page.
265. On the Stage at the Grand Opera.
266. Babes in the Wood.
267. Omnibus Passengers.
268. Dangerous Passing.
269. Jealousy.
270. A Poor Relation.
271. Asking Papa.
272. A Friend in Need.

One set of nine Etchings, "*À travers l'Exposition*," *lent by F. M. Howe.*

273. Le Premier Coup d'œil.
274. Souvenir de la Rue des Nations.
275. Le Repos.
276. Un Egaré.
277. Une Erreur.
278. Une Bourrasque sur le Pont de Jena.
279. Sous la Cascade.
280. Section d'Alimentation.
281. Le Retour de l'Exposition.

CANALETTO.

282. The Bridge at Dresden. Gray Collection.

W. WOOLLETT & POUNCY.

283. Landscape. After Wilson. C. C. Perkins.
284. " " "

CH. CHAPLIN.

285. Rubens's Wife. After Rubens. C. C. Perkins.
286. Death. After Decamps. J. C. Bancroft.

GALLAIT.

287. Woman and Child. S. P. Avery.

Loaned by

BRASCASSAT.

288. Sheep and Wolf. First state. S. P. Avery.

DELAUNAY.

289. Harfleur. C. E. Norton.
290. Church of St. Pierre à Caen. "
291. Wood Interior. Gilbert Attwood.
292. " "

RAJON.

293. Portrait of Darwin. After Ouless. C. E. Norton.
294. " of J. S. Mill. After Watts. "
295. " of Carlyle. H. Wunderlich & Co.
296. " of Susanna Rose. S. P. Avery.
297. " of Bracquemond. After the artist. "
298. The old Temeraire. After Turner. "

GAILLARD.

299. Madonna and Child. Etching reinforced by lines of the graver. C. E. Norton.

A. WATERLOO.

300. Landscape. M. Oudinot.

301. Landscape after Ruysdael. "

SALVATOR ROSA.

302. Democritus meditating. "

H. VAN SWANEVELT.

303. Rest in Egypt. "

K. DUJARDIN.

304. The Two Asses. "
305. A Sheep lying before a Fence. Gray Collection.
306. Three Pigs lying before a Sty. "

Loaned by

RUYSDAEL.

307. Little Bridge. Gray Collection.
308. Cottage on a Hill. "

GUIDO RENI.

309. Holy Family. "
310. The Alms of St. Roch. "

STEFANO DELLA BELLA.

311. Landscape. "
312–319. Suite of eight Military Views. M. Oudinot.
320–322. Three Landscapes. "

HUET.

323, 324. Two Landscapes. "

A. VAN OSTADE.

325. Woman spinning in Front of a House. "
326. A Bridge. "

PERELLE.

327. Landscape with Figures. "

MARTIAL.

328–332. Lettre sur les Elements de la Gravure à l' Eau-forte. C. C. Perkins.

A. LEGROS.

333. Portrait of Aug. Delâtre. Only fifteen impressions taken. S. P. Avery.
334. Portrait of Carlyle. Very beautiful proof. "

FREDERICK WILLIAM III, KING OF PRUSSIA.

335. A Pack-Horse. Amateur etching. Gray Collection.

L. COUTURIER.

336. La Patrouille. W. R. Ware.

E. YON.

337. Vue prise aux Buttes Montmartre. "

Loaned by

A. Taiée.

338. Paris en train. W. R. Ware.
338*a*. Antwerp. After de Blois. F. B. de Blois.

A. Caracci.

339. Holy Family of Year 1590. Gray Collection.
340. Madonna with Porringer. "

341. Cow and Sheep. M. Oudinot.

342. Shepherd playing on Flute. "

F. Boucher.

343. Landscape. "

Sir Anthony Vandyck.

344. I. de Momper, painter. Gray Collection.
345. Petrus Breughel, painter. "
346. Portrait of J. Snellinx, painter. "
347. A. van Noort, painter. "
348. Portrait of Franciscus Franck, painter. "
349. Johannes Breughel, painter. "
350. Erasmus of Rotterdam. "
351. Portrait of I. Suttermans, painter. "

Claude Gelée (called Le Lorrain).

352. The Dance under the Trees. Gray Collection.
353. Le passage du Gué. "
354. The Wooden Bridge. "
355. Le Porte de Mer à la Grosse Tour. "
356. Le Bouvier. "
357. The Goatherd. "
358. The Robbers. "

Jan Chalon.

359. An aged Lady reading. After Rembrandt.
Gray Collection

Loaned by

CHARLES JACQUES.

360. Le Matin. C. C. Perkins.
361. Landscape after Rembrandt. "
362. Violoncello Player. J. C. Bancroft.
363. Pigs. "
364. Bugle Boy. "
365. Windmills. "
366. La Rentrée. C. C. Perkins.
367. Sheep and Shepherd. "

A. MASSON.

368. The Gleaners. After J. F. Millet. J. C Bancroft.

R. REDGRAVE.

369. The Silver Thames. S. P. Avery.

B. BOSSI.

370–381. Twelve Heads. Gray Collection.

BERGHEM.

382. Crossing a Brook. "

J. DE FREY.

383. The Hermit. After Brekelenkamp. "

RETZSCH.

384. The Chess-Players. "
385. Venus and Cupid. "
386. Catching a Butterfly. "

DESBOUTIN.

387. Portrait of Lepic. S. P. Avery.
388. Monk reading. C. C. Perkins.
389. Adoration of the Shepherds. "

L. LE COUTEUX.

390. General Prim. After H. Regnault.
H. Wunderlich & Co.

F. B. DE BLOIS.

391, 392. Two Game Pieces. After the Artist.
F. B. de Blois.

DR. L. M. YALE, *President of the N. Y. Etching Club.*

		Loaned by
393.	A Portrait.	The Artist.
394.	Sketch from Nature.	"
395.	Poplars at Kew Bridge.	"
396.	A Gate of Canterbury Close.	"
397.	Seaside Cliff.	"
398.	"The Happy Autumn Fields."	"
399.	At Larchmont Manor.	"
400.	Sketch from Nature.	"
401.	Hunter's Point.	"

402.	The Council of Amsterdam. Etched plate prepared for burin finish.	C. C. Perkins.

C. C. PERKINS.

403.	Plate XXII, for Tuscan Sculptors.	The Artist.
404.	Le Manoir d'Ango. First proof.	"

BARYE.

405.	Stag and Lynx.	S. P. Avery.

F. J. COLLIGNON.

406.	Pigs. After Decamps.	J. C. Bancroft.

J. DUPRÉ.

407.	Shepherd.	C. C. Perkins.

FERDINAND BOL.

408.	Man with a Feather Cap.	Gray Collection.
409.	The Officer.	"
410.	Man with his Feather in his Cap.	H. Wunderlich.
411.	Woman with a Pear.	Gray Collection.

R. SCHICK.

412.	The Last Chord. After Böcklin.	S. Baxter.

Loaned by

ISRAELS.

413. The Artist's Mother. S. P. Avery.
414. Boy in a Chair. "

VALERIO.

415. Etudes des Saules. C. C. Perkins.
416. Berger slovaque. "
417. Juharz des bords de la Körös. Third state. "
418. " " Fourth state. "
419. Forgeron tsiganes des Montagnes. Second state. "
420. " " Third state. "
420*a*. The Captive. "

FORTUNY.

421. Portrait of Zamacois. First state, two impressions only. Plate lost. S. P. Avery.

CH. BELLAY.

422. Portrait of Paul Baudry. "

A. LEROY.

423. Holy Family. After Raphael. C. C. Perkins.

MEISSONNIER.

424. Group from Rabelais. S. P. Avery.
425. Man writing and Soldier standing. "

CH. DE GRAVESENDE.

426. Return from Fishing. S. P. Avery.
427. Port of Honfleur. "

ACHILLE BENOUILLE.

428. Pond in a Wood. Etched on glass. C. C. Perkins.

POTÉMONI.

429. Étang de la Canau (Gironde). C. C. Perkins.

		Loaned by
	A. POTÉMONT.	
430.	Place du Carrousel and Tuileries.	W. R. Ware.
431.	Jardin des Tuileries.	"
	COINDRE.	
432.	Besançon.	"
	WALTNER.	
433.	Portrait of Spanish Lady. After H. Regnault.	Doll & Richards.
	A. CHARREYRE.	
434.	Ecce Homo. After Rembrandt.	H. Wunderlich & Co.
	GEORGE SNELL.	
435.	Lillebonne in Normandy.	George Snell.
	JAMES D. SMILLIE (*of New York*).	
436.	Hayricks.	The Artist.
437.	Cedars near Poughkeepsie (on zinc).	"
438.	Near Salt Lake City.	"
439.	Near Poughkeepsie.	"
440.	The Farm Lane.	"
441.	Chewing the Cud.	"

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